DOCUMENT RESUME

ED 086 569 SO 006 625

AUTHOR Abbott, Wendell; Haynes, Margaret
TITLE Aesthetic Awareness: A Means to Improve Self Concept in a Multi-Cultural Environment.
INSTITUTION Florida Univ., Gainesville. P. K. Yonge Lab. School.
PUB DATE 73
NOTE 72p.
AVAILABLE FROM P.K. Yonge Laboratory School, University of Florida, Gainesville, Florida 32611 ($1.76 per copy)

EDRS PRICE MF-$0.65 HC-$3.29
DESCRIPTORS *Aesthetic Education; *Affective Behavior; *Art Education; Audiovisual Aids; Changing Attitudes; Data Analysis; Educational Research; Environment; Field Trips; Interpersonal Relationship; Measurement Instruments; Program Descriptions; Rating Scales; Self Concept; Self Expression; *Values; Video Tape Recordings; *Visual Literacy
IDENTIFIERS Childs View of Himself Scale

ABSTRACT

An experimental program, examining a variety of experiences from an aesthetic point of view, focused on growth in the affective domain. The purpose of the study was to investigate the effectiveness of a five-week program in value-building activities with emphasis on: 1) increasing aesthetic perceptions of the sensitivity to the environment; 2) improving the self concept; and 3) developing socially acceptable ways of expressing feelings as well as accepting the feelings of others. Thirteen pupils of divergent backgrounds, from the sixth to eleventh grades, participated in a program implemented by two art teachers using four components: field experiences; audio-visual stimuli; group discussions; and self-examination experiences. Data were collected and analyzed comparing changes between pre and post tests. Personal interviews, anecdotal records, audio-tapes, photographs, and the Child's View of Himself Scale used to collect relevant data recorded significant changes in all three areas. Appendices contain copies of the Child's View of Himself Scale and a recording sheet for anecdotal records. (KSM)

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AESTHETIC AWARENESS:

A Means to Improve Self Concept

In A Multi-cultural Environment

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RESEARCH MONOGRAPH NUMBER 6

ED 086569

Aesthetic Awareness:
A Means to Improve Self-Concept
in a
Multi-Cultural Environment

by

Wendell Abbott
and
Margaret Haynes

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P.K. Yonge Laboratory School
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32601

ACKNOWLEDGMENTS

So many people made contributions to this project that it is impossible to individually recognize each of them. We express our gratitude to these many individuals.

In this project, as in most, several sincerely interested friends and colleagues made contributions which were invaluable. We wish to singly express our thanks to them.

To Dr. Myron A. Cunningham who encouraged and advised;

To Dr. J. B. Hodges who was ever available to assist in decision making;

To Dr. Vynce A. Hines and Mrs. Sandra Damico, research consultants, for assistance with evaluation procedures and statistical analysis of the data;

To Mrs. Barbara Minter and Miss Manette Swett for contributions made in photograph analysis;

To Mrs. Ruth Duncan who encouraged us in formulating the study and assisted in preparation of this manuscript;

To Mrs. Marjorie Summers and Mr. Gordon Horn who photographed, developed and printed unlimited footage of film;

To Mr. Janos Z. Shoemyen, Mr. Jesse Aaron, and Mr. Larry Reed for outstanding contributions as human resources;

To Mrs. Virginia Allen for unlimited time and expert leadership on fieldtrips;

To Dr. A. F. Wallburg, Florida Players drama coach and his assistant, Mr. Duane Ford, who provided insight into ways and means of drama production;

To Dr. Felecia West for her interest and encouragement;

and lastly, to the students. Each contributed much.

PREFACE

> In spite of our affluence there is general discontent--youths are disillusioned; the poor are dissatisfied, the wealthy are bored; the blacks are angry; the middle class is frustrated and bewildered by rapidly changing values and mores; and ever increasing violence occurs. It seems obvious that we must develop a new approach to life through which we can utilize our new affluence in a more meaningful way. It is at this point that we should consider what role the arts can play in enriching our lives and curing the malaise that permeates our society. (18, p.19)

In the study reported in this monograph, attention was directed toward consideration of the arts within the larger framework of aesthetics. Webster's Third New International Dictionary defines aesthetics as:

> relating to the beautiful as distinguished from the merely pleasing, the moral, and especially the useful and utilitarian; appreciative of, responsive to, or zealous about the beautiful: having a sense, real or affected, of beauty or fine culture; involving pure feeling or sensation, especially in contrast to ratiocination.

The inherent multi-dimensional nature of the aesthetic experience is implicit within the definition. At a first level is recognition of the yearnings for the good, the true, and the beautiful in mankind and acknowledgment of these within "self". At a second level is recognition of feelings, emotions, and sensations stimulated in response to these qualities, responses which are in themselves beautiful. At yet another level is recognition of the need for "self" to identify with those qualities of life which are universally significant. Identification is found through searching the depths of consciousness, the very spark of life, while at the same time stretching forth to grasp the design for the ultimate which man may become. Ultimately, then, aspiring to the highest levels of enjoyment in aesthetic expression and response, a quality of life may

be established which enhances his significance as "one with all life."

The experimental program, designed in light of these dimensions, sought to examine a wide variety of experiences from an aesthetic point of view with emphasis on growth in the affective domain. Students from highly divergent cultural and economic backgrounds were stimulated to recognize the yearnings, the feelings, the emotions as expressed by others engaged in aesthetic activities and to acknowledge these same responses within "self". Findings indicate that during participation in the program a significant shift from ego-centered to others-centered occurred; aesthetic appreciation for the environment was broadened; more socially acceptable ways of expressing feelings and emotions were exhibited; and concept of self and others was modified in a positive direction.

One characteristic of creativity is that it has to be original, fresh, non-used, and generated from within the creator. When one shows "the way", by its very nature creativity is inhibited. This monograph is not intended to show "the way". Rather, it is hoped that this report will be of practical benefit in stimulating others to be inventive in developing their own programs and techniques for accomplishing similar objectives.

Dr. J. B. Hodges, Director
P.K. Yonge Laboratory School
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Aesthetic Awareness:
A Means to Improve Self-Concept
in a
Multi-Cultural Environment

Awareness of and sensitivity to the nature of one's total environment are essential to living in harmony with and maintaining control over the environment. The creation of an environment which is aesthetically pleasing requires a broad knowledge of and desire to apply those values, attitudes, and human relationships which potentially contribute to the development of quality. The desire to create such an environment is in itself characteristic of an adequate personality. At the same time, social growth may be stimulated through developing within a group an awareness of a common concern for the establishment and maintenance of an aesthetically pleasing environment.

THE STUDY

The purpose of this study was to investigate the effectiveness of a five week program in value-building activities of an aesthetic nature with emphasis on 1) increasing aesthetic perceptions of and sensitivity to the environment, 2) improving the self-concept, and 3) developing socially acceptable ways of expressing feelings as well as accepting the feelings of others.

The program was implemented through the team efforts of two art teachers. Four major components served as vehicles to achieve the goals: Field experiences focused on developing an awareness of and increasing sensitivity to the environment; audio-visual stimuli focused on developing aesthetic awareness of and sensitivity to feelings

Improving individual intake is what perception is all about.

"I thought I couldn't do it, and others did too. Somebody had to help me know I could and then show me the way!"

in self; group discussions focused on cooperative pupil-pupil and pupil-teacher interaction and planning; self-examination experiences focused on developing awareness of and sensitivity to the verbal and non-verbal "self" via self-photographs and audio-tapes viewed and discussed in daily individual conferences between teacher and individual students.

Did It Work?

The study sought answers to three questions:

1. Do students increase the number of socially acceptable ways in which they express their feelings?

Frequency of others-centered anecdotes as compared to ego-centered anecdotes increased significantly beyond the .01 level. Changes in behavior progressed through three phases:

(1) No response or negative response to others, verbal attacks on each other, finding fault with others;
(2) A somewhat negative reaction but a trend toward willingness to allow others to think differently;
(3) Acknowledgement of others' rights and actions; acceptance of feelings as important.

2. Are students' aesthetic perceptions of the environment broadened as a result of participation in the five week program?

Significance occurred in perceptions of physical attractiveness of the school and immediate educational activities. Significance in both aspects was recorded at the .01 level of confidence. High interest in the environment, on and off campus, and its effect upon the senses were observed.

3. Is there improvement in the self-concept of those who participate?

In general, data indicate students made shifts toward a more positive perception of "self" in the areas of mental ability, body attractiveness, physical prowess, relationship with pupils, relationship with adults, relationship with parents, and relationship with siblings. Significant changes occured at the .05 level in perceptions of physical prowess, relationships with pupils, adults, and parents.

Why This Approach?

"In education, improving individual intake is what perception is all about. Nothing can happen within the child until he has perceived, and the quality of his intake affects everything that happens thereafter." (17)

Perception deals with three modes, identified by Smith (17) as social, scientific, and aesthetic. In any situation an individual perceives in all three modes, but to varying degrees and at varying levels of consciousness and sensitivity, depending upon the help he has had in developing perception. A high level of perception in all three modes is an essential element in healthy individuals; healthy individuals exhibit more positive behavior and socially acceptable ways of self-expression. Maslow emphasizes that "healthy people make their culture more healthy." (13, p.5.)

To by-pass any of the modes results in deprivation and, therefore, inhibits the fulfillment of the individual. Considerable emphasis is given to the development of the scientific mode in educational programs. Deprivation is more likely to be in the social and aesthetic modes.

Concerning the social mode, a recent study of clique membership (5) reveals that some students are never able to establish membership in any group, remaining isolated throughout their enrollment in school. Furthermore, the dropout rate among "loners" is high. In addition, among those who are accepted in a group, mobility from one group to another almost never occurs. Even among those students who are more gregarious, anxiety and hostility are compounded when large numbers of students from widely differing racial and socio-economic backgrounds are brought together. The basic problem lies in their

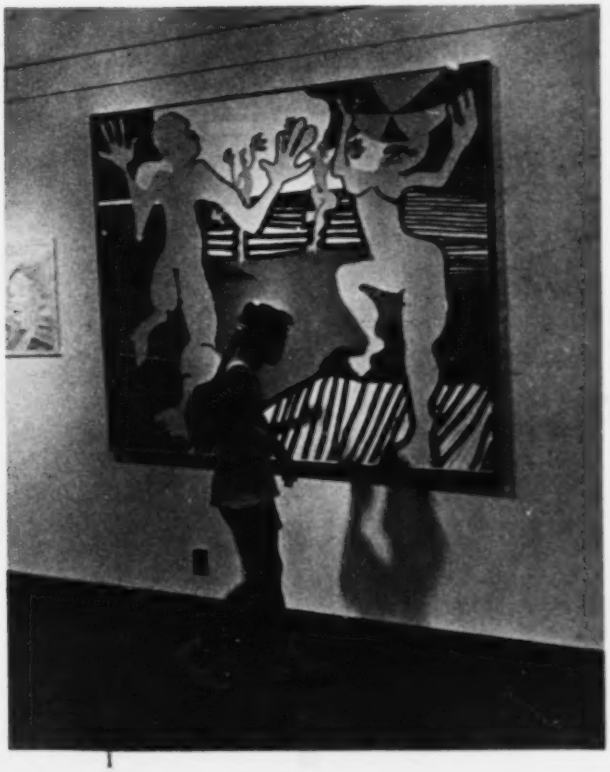
highly divergent values.

Mere forced changes in a school's student mix does not change values; neither do changes in internal operation. Yet, values determine that to which a person attends--to his and society's detriment or beneficence. Values lift "figure" from "ground" in the gestalt experience. Further, the literature reveals a clear relationship between values, self-concept, and socially acceptable ways of behaving. Nevertheless, generally, little attention is given in the curriculum to helping students perceive themselves as potential group members and to assisting them in developing the values and skills needed to "stand alone" or to establish membership in a group. Only through such assistance may the student be helped to attune himself to the world around him--to build toward becoming an adequate personality.

> Through social perception we build open-ended values and help children keep their thinking free from stero-types and unsubstantiated ideas. It is more than the basis for social learnings or for acquiring several skills--it is at the very roots of the child's search for self-realization and his ability to interact successfully with others. (17)

The call is not for conformity of values--values by their very nature are individual. However, education must create and enhance sufficient commonality and sensitivity to encourage development of that which is mutually beneficial.

To facilitate the transitional movement of students, a common ground is necessary--a common concern--a common value upon which to begin increasing self-awareness and awareness of others. An area common to all is the environment of the school and other facets of the community. It is at this point that a thread which ties all



Development of a sensitivity to and awareness of aesthetics should be a primary concern of us all.

people together may be utilized--the arts in all their various manifestations. There is no way that the arts can favor any one group of people. Everyone can identify and latch onto the thread of art which runs throughout the ages through all strata of society--the poor, the rich, the young, the old, the convergent, and the divergent. Through the arts man communicates in a universal language, without bias, that which is important to him. Hence, the arts should be studied closely to determine what part they may play in self-actualization. One outcome may be that our affluence may be utilized to bring more meaning and self-fulfillment into our lives.

Development of a sensitivity to and awareness of the aesthetically satisfying environment should be a primary concern in the total educational program. The need for attention to aesthetic growth becomes more significant in recognizing that, as Herbert Read states, aesthetic education is "the education of those senses upon which consciousness, and ultimately the intelligence and judgment of the human individual are based." (12, p.58) Lowenfield agrees,

> It is through aesthetic growth that an individual shows his ability to make meaningfulness out of chaos--to relate in positive ways. Well-adjusted individuals have essentially Positive attitudes toward self, which is in itself characteristic of adequate personalities. (12, p.58)

Combs and Snygg emphasize that such personalities are not luxuries in our society but "a continuously increasing necessity. . . The best guarantee we have that people will operate effectively to fulfill their own and other people's needs is that their own feeling of worth and value has been filled. . ." (3,p.264).

> Aesthetic perception can have a high threshold in children's consciousness, yet they must be helped to be aware of it in seemingly ordinary situations. (Further:) Through selective experiences we can learn to perceive in far greater depth and with much more discrimination than we could before. (17)

Cleaning up helps to establish and maintain an aesthetically pleasing environment.

It is clear that aesthetic education should be one of the major forces in our society. "If an individual is not encouraged to develop aesthetic awareness--if his intake does not include aesthetic values--then we are neglecting an important area of his education." (17) He is deprived; his fulfillment limited. He is condemned to perpetual inadequacy--never able to fulfill his own, other people's, or society's needs.

Roger Stephens calls our attention to the environmental consequences of neglecting development of the aesthetic mode:

"The failure to teach students to appreciate design and beauty at an early age has appreciable impact on the appearance of our cities and roadsides." (18, p.19) Stephens' thesis is that one of the reasons our cities are, in many cases, so unsightly with misplaced "hot dog stands, gaudy gasoline stations, garish store fronts, and generally bad design" is that Americans have not been sensitized to their environment from the aesthetic point of view. Hence, Stephens reinforces the contention that there is a critical need for strengthening the individual's ability to identify and evaluate a set of well defined values directed toward establishing and maintaining an aesthetically pleasing environment. Hence, for this study, a program emphasizing development of the aesthetic mode while providing experiences in self-awareness and awareness of others (social mode) was developed. It was hypothesized that the effect might be to bring people together from widely divergent backgrounds, with their equally divergent values, in such a way that self-concepts would improve, aesthetic sensitivity would increase, and socially acceptable behavior would become the norm of the group.

Multi-aged and multi-cultural grouping enriches interpersonal relationships.

It is through such manifestation of "becoming" that people are prepared "to live in a society of variety and make it work, to live among people with widely differing starting points and find joy in seeing them all moving forward at their optimum pace, to find happiness and fulfillment not in power--in dominion--in self-destruction, greed, and materialism--but in helping others to find value in their lives." (15, p.6)

How Was It Done?

The Pupils:

Thirteen pupils participated in this five week summer program. There were nine girls, grades six through eleven, and four boys, grades seven through eleven. Nine were newly enrolled, scheduled to enter the School the following fall. Four had attended the School for at least one school term. Nine were black students: two boys and seven girls. Four were white students: two boys and two girls. Divergence in backgrounds was represented in age, sex, race, and socio-economic status.

Enrollment was by choice, and all participated to the end of the program.

The Place:

Sessions were held on the School's campus, using the art room, shop, patios, shade of trees, walk areas, steps, sandy areas in the playground, and the library. Every effort was made in the use of facilities to emphasize living and to avoid the limitations of a structured classroom atmosphere. Students were encouraged to pull away from the group when they felt like being alone.

Environmental field trips took students to many off-campus places in the community as well as others outside the community. These included:

A nearby creek to discover some relationships in nature, to hunt fossils found from life in past eras, and to enjoy the splash of water tumbling over stones and concrete retention walls;

An Indian burial site to observe archeologist's excavating, identifying and plotting finds in order to provide opportunities for students to become aware of the value of such remains in helping us gain insight into ourselves from our past;

A geological sink to see layers of exposed earth and to read some of the earth's story from the deposits, dating from the Pleistocene period;

A sculptor's studio to visit with him and learn about the way he works, what he hopes to accomplish, and how his work is an expression of himself;

The building site of a new home to observe the relationship of the aesthetic design of the structure and its function;

The site of the new Florida State Museum to observe the relationship between the design of the structure; and its exhibits.

Several other structures to study the variety of ways architectural forms reflect the needs of individuals, families, commerce, and government;

An architectural maze representing an environment to experience how surroundings help determine how one feels, functions, and relates;

A clay mine to observe clay dredged, refined, and processed to be used in making home and business fixtures and articles, creating ceramics, pottery;

The Cross-Florida barge canal to gain first-hand information about the ways the canal changed the ecology of Florida, to collect fossils, and to examine evidence of already observable future effects;

A science teacher's home to examine mastodon bones from digs to broaden concepts of time and to aid in visualizing extinct animals;

The University Art Galleries to view the expressions of contemporaries executed as drawings, paintings, and sculptures;

The University Research Farm to learn some ways in which man tries to learn more about himself through studying other animals;

The University Nutritional Laboratory to increase an awareness of ways in which society, sensitive to people's basic needs, strives to combat hunger the world over.

A Mexican Foods restaurant to experience food tastes characteristic of the Mexican culture;

Several material scavenger hunts to gather no-cost media, to extend concepts of possibilities in that which is available and the need to conserve materials;

The University Research Library to view and handle unique collections of photographs, original manuscripts, artifacts, sculpture, etc.

The University's Reitz Union to explore this excellent example of modern architectural design and gain first-hand experience about the setting, landscaping, and function of the building;

A music education class to listen to examples of contemporary styles, to discuss the reasons for this development, and to learn about musicians who made important contributions to the music of today;

The Marineland Sea Aquarium to observe marine life in an environment not unlike nature's and to observe different levels of animal intelligence as they communicate among themselves and with man;

The Potter's Wax Museum to see and to hear about the notable people from world history represented there;

The St. Augustine Beach to play in the surf and sand, to picnic, and to gather shells;

A cattle ranch to feel the immensity of the ranching business, share refreshments, and to enjoy each other at a swimming party;

A quarter horse farm, where the racing greats are raised and trained, to learn about the relationship between trainer and horse.

The Program:

During the five weeks, a typical weekly schedule included activities in the field, presentation of audio-visual stimuli, participation in group discussions and reflective self-examination via photographs and audio tapes, and the creation by each student of an individual environment to "speak for self". Except for days on which distant field trips were taken, sessions lasted four hours, including a refreshment break, when initiated by students.

"Nan! Look at that!"

Program content was selected to provide stimuli calling for examination of the environment as well as self and others from the aesthetic point of view. More specifically, responses to new ways of perceiving were stimulated as students were exposed to a wide variety of opportunities for development of sensory perceptions through field experiences and audio-visual materials, including music as well as other sounds, stories, poetry, and movies.

Field Experiences

Each trip site was cooperatively selected and planned by the teachers and students. The purpose was determined on the basis of the potential to contribute to development of social and aesthetic perceptions.

Planning for each trip reflected recognition of the following general objectives:

1. To provide experiences in common to serve as a basis for developing skills in communication and interpersonal relationships.
2. To provide opportunities to assume individual and group identity.
3. To provide opportunities for a wide variety of intake in stimulating environments.

The learning pattern for experiences and expressions of perception incorporated:

1. Intake--The sensory perception of experience;
2. Mode of expression--Relating the experience information with what one already knows and formulating approaches and tools for individual or group expression;

Opportunity
for a wide
variety
of intake

3. Output--The expression itself, motor, visual and verbal, or combination of them.

Audio-Visual Stimuli

In addition to field trips, recordings of music and other sounds, film strips, and sixteen millimeter films were vehicles to stimulate discussions of feelings and values. Numerous expressions in all media resulted. As a result of listening to the teacher-made tape of various sounds, students became interested in taping sounds themselves. Tapes and recorders were taken home by students for recording home and night sounds. Listening to tapes stimulated students to imitate sounds, then record their imitations and play them back for listening again. Sounds were highly diverse, including horses, crickets, trains, and frogs.

The ten films used were:

Feeding Time

The changes brought about by "progress" often uproot people. Frequently, entire sections of cities and whole forests are destroyed. Beautiful, well-kept homes and lawns along with slums give way to expressway or urban renewal projects. Huge machines devour in an orgy of metallic indigestions. Human microcosms scurry about tending the steel dragons to the sound of "rinky-tink" pianos, boat horns, and rocket launchings. Whispers of the past echo through the film. How does it feel to observe the changing faces of woodlands and cities--cities with disposable homes, often filled with disposable things and disposable people, sharply cut into the screen? 14 minutes, b/w film, no narration.

The Water's Edge

A luminous, shimmering camera study of natural water forms which begins with a quiet, melting icicle; builds to the pounding, roaring waves; and retreats to quiet, sleepy rivers. The life found along the route from icicle to ocean is suggested. Moods of the water tug at the viewer to unite with them. Film won The Grand Prix award of the Venice Film Festival. 12 minutes, b/w film.

The Loon's Necklace

This North land Indian myth builds awareness of man's relationship to God and nature as man seeks wisdom in time of famine. Richly painted and carved wooden masks are worn and displayed, depicting human conflict and imploring gods to intervene with nature. from among the populace to lead the people, an old blind warrior hears through the call of the loon the message for man and searches blindly through the forest for the talisman to be used. In gratitude, the blind leader pitches his beads of precious value to the loon. As the necklace settles around the bird, the beads unite with the feathers to become the delicate and perfectly placed adornment found on the loon's slender, graceful neck today. Color, 11 minutes.

Picasso

A life of the artist condensed in a "nut shell". An experience which aids the student to understand how Picasso has saved art from its own self-destruction. One is made aware of art's evolvement from an ornamentation to a dynamic and provocative means of communication. Through Picasso's life the artist is seen as one who lays mankind open, inspects it bit by bit, then reassembles it so that it is a new existence. The 477 works shown in the film make the inner yearnings of Man so visible that their very image creates sound which may be heard through sight. 50 minutes.

The Americans: Three East Coast Artists at Work

The artists, Milton Avery, Hans Hoffman, and Jack Tworkov, discuss their work. Insight is gained about ways artists mature and become a reflection of the human and natural forces around them. Their efforts are barometers for today, prophecies of tomorrow, and an anchor to the past from which we have journeyed. The artists provide us a glimpse into the transcience of life by capturing and preserving it so that part of the spirit of times, places, and people become visually static for everyone to own. 19 minutes

Wild Rivers

An experience aimed at sensitizing the viewer to the roles played by water in its natural state. Vistas of a woodland haven for creatures of the wild and recreational areas for man are dramatically etched into the screen. Graphic illustrations show how man, as he created his incorporated habitats, and industries, created a demon named pollution. An urgent cry for conservation!! Color, 13 minutes.

Options

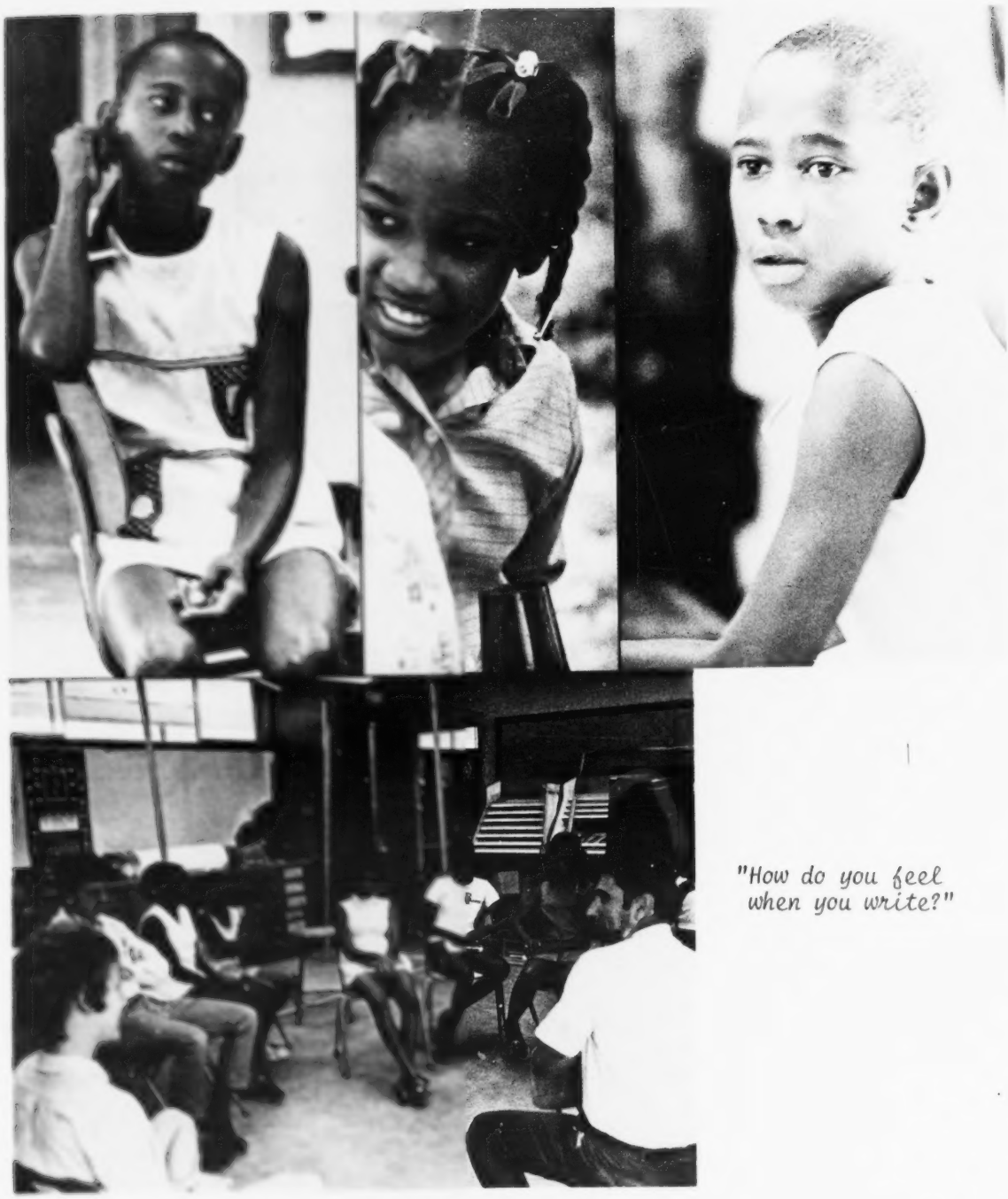
On the theory that art should be an expression of artist and viewer, the Museum of Contemporary Art offers works which demand an involvement of both the creator and visitor to the museum. The visitor finds he has become a part of the art objects as the sight and sounds of his approach are translated by the objects into kinetic energy. Movement and sound generated within the objects presents an ever-changing appearance. Startling surprises are in store for the museum visitor as the pieces on exhibit act and react to him. Color, 9 minutes.

Discovering Color (16 min.), Discovering Line (19 min.), Discovering Texture (17 1/2 min.)

Unexpected and usually unexplored ways of sensing the world

"How do you feel about what you heard yourself say?"

"What do you think you were thinking when the photograph was taken?"



"How do you feel when you write?"

through sight and touch are the focus of these films. Ways by which color, line, and surface combine to suggest moods, emotions, and states of being emerge through excellent camera art. Living collages of color, line, and texture flow along as the lense sees in focus then slowly out of focus. The indescribable hues, sheens, glimmers, and tonings carry the viewer through ever changing, pulsating shapes and forms which tease the senses. The mundane bric-a-brac from the everyday world have never been so acutely seen as the films portray them. One senses them as basic universals which are timeless as aids to develop an awareness for the forcefulness of line, texture, and color.

Self-Examination

Insight into one's "self" was sought in relation to every activity. In addition, however, an in-depth quest into the verbal and non-verbal "self" was directed to increase awareness of and sensitivity to self. Study of self-photographs and audio-tapes discussed in individual conferences between teacher and individual students proved an effective technique.

To help the students introduce themselves to the other members of the class during the first day of the study, polaroid cameras were made available for them to use. Their problem was to have photographs made of themselves which showed what they wished others to know about them, things they enjoyed doing, activities which had meaning to them, etc. The snapshots were later used by the students to exhibit in the classroom. They supplied any additional information they chose to share through posters, captions, displays, and mementos.

Allen chose to pose on his "scooter". He said, "Let me tell you something, Mr. Abbott. Guess what! I've done it by myself! It's all mine! I've paid it off!" He worked for the money to buy the motor-scooter.

Photographs were taken of students individually and in groups frequently through a day's activities whether at "home" or in the field. Photographs then served as the basis for recalling and describing feelings and the non-verbal behavior established. Values were examined along with alternatives where appropriate to more acceptable means of channeling feelings for expression. Discussions were taped and replayed for closer examination of "self" as revealed verbally.

During interviews and conferences on replays to evaluate photographs the following questions were asked:

1. How do you feel about what you see in the photograph?
2. What do you think you were feeling when the photo was taken?
3. What do you think you were thinking when the photo was taken?
4. What do you think others in the photo were thinking when it was taken?

Then in response to replays of audio tapes the students were asked, do you feel the same as you did when you stated this on the tape? The discussion elaborated from that point as the teacher captured clues from the student's response to the question.

Example: If a student responded, "Yes, I still feel that way," the teacher would perhaps ask, "Now what was it you said caused you to feel that way yesterday?"

Discussion Groups:

Emphasis in follow-up discussions was on "feelings" stimulated by the various activities. Three key questions served to centralize emphasis on the examination of feelings: How do you feel about this? What do you think others around you felt about this? Was this experience like any other you've ever had? These then were expanded to include questions like:

1. What does this make you feel like?

2. If you were that person, what do you think you would be feeling?
3. Can you compare this to something you have done?
4. What do you think you were thinking when the photo was taken?
5. If you were to create a picture of how you feel or felt, what would you put in it? (sounds, colors, shapes, forms, materials)
6. If you were doing this again, how would you change it?

Expressions were accepted as long as they showed a serious endeavor to communicate an idea. Follow-through in pursuit of any seemingly worthwhile idea was encouraged. Thus, capacities and areas for expression were broadened and channeled into acceptable norms with controlled release. Example: Openness to others was enhanced as feelings of others outside the group were explored. An author visited the class and expressed how he feels when he writes, what motivates him to write, and how his writing provides self-fulfillment for him. Drama students and their instructor talked with participants in the program about how they enter a "character". A refugee talked about feelings when fleeing a homeland. Role-playing was used frequently as a vehicle through which students reflected their interpretations of others actions, words, and moods, striving "to walk in the other fellows shoes".

Creating an Environment

At the beginning of the program each student chose a section of the art studio in which he was to create a surrounding reflective of himself and with which he wanted to be identified. Everyone was encouraged to arrange, rearrange, build structures or enclosures and decorate in ways to provide a private place in which he could lose himself in quiet reflection. Equally important this helped others gain some insight into him by seeing his area.

Quickly these areas were termed environments by the teachers and students. Time was devoted almost every day to their construction, each student was encouraged to explore, experiment, and invent ways to use it. Teachers advised and helped when asked to do so but never directed the ways in which the structures were to be accomplished.

Daily media experiences helped students discover new materials and ways in which they could be used. Use of natural materials and materials found on scavanger hunts was emphasized. Those used most were wooden framing boards, plastic sheets, pieces of parachutes, cotton fabrics, flowering plants, sea shells, pebbles, stones, styrofoam, tempera paint, day-glo paint, black light, recorded music and sounds, cushions, chairs, fans to create movement, small electric motors, cardboard cutouts, clay sculptures and ceramics, tie-dye and fold-dye fabrics, batiks, tree limbs and roots, fossils, mushrooms, Spanish moss, leaves, record jackets, and poster art.

What each discovered about materials was readily shared with others, since for many students using wooden framing, visqueen plastic sheets, and fabric yardage was not within their previous realms of experiences.

Understanding that color may control and communicate emotions became evident as large panels of color slowly found their way into the environments. After laminating masses of chipped wax crayons between large sheets of plastic, Karla became overwhelmed by its size and power. To enjoy it more fully, the huge panel was suspended from overhead beams to catch the breeze and sway gently back and forth within her environment. Day after day Karla and her peers were observed watching this statement in color--the gently moving color panel.

Everyone

enjoyed

watching

Karla's

powerful

panel

Another important aspect of the environment was sound recording. Identifiable sounds, music, and rhythmic recordings were built into the over-all effect.

Frequently, when a student was missed from an activity, he would be found in his environment reading, sitting quietly, or listening to a tape as he lounged on the floor. As students were observed throughout the activities, it became apparent that they identified closely with their individual environment. Two anecdotes illustrate:

Anecdote 1:

> Instead of riding his scooter to school today, Allen's sister brought him. When it was time to go home he said, My dumb sister isn't here to get me. Can I work on my environment frame by the window so I can see her when she comes?"

Anecdote 2:

> Today Steve volunteered to help David get the drinks mixed for refreshment. David had bought unsweetened Kool Aid, but no sugar was in the room. Steve tried to remedy the situation by suggesting they look in the lunchroom. It was not open. A few sugar cubes were located in teacher's lounge, but not enough to sweeten the drink. As he began serving, Steve tried to encourage everyone to react positively to its sour taste by explaining that it wasn't quite sweet enough but the cold was great. David, embarrassed by his mistake in purchasing, retreated into his environment while Steve remained at the serving post passing out sour Kool Aid and cookies.

As the program neared conclusion the idea of uniting all environments was discussed. The project was undertaken enthusiastically as ways in which the best overall effect could be achieved were suggested and discussed. During the greater part of one morning students set aside all of the previously scheduled activities in order to devote a large block of time experimenting with the effects

they could create within the large environment. Special lighting and sounds were tried as well as rearranging items. When this cooperative culmination was completed, the group agreed the creation was generally aesthetically pleasing to all members. Various aspects of the incorporated decor revealed common as well as divergent values, demonstrating that a harmonious whole may result from cooperative efforts.

On the last day the necessity for disassembling the environment and putting the art studio together again had to be faced. Tearing down was obviously traumatic and was begun with much reluctance. One student expressed himself by saying, "I hate to tear down my environment. I really had fun making it."

In summary, students involved in the experimental program were:

1. exposed to a wide variety of sensory perception experiences and group projects;
2. helped to relate sensory experiences to what they already knew and to formulate approaches and tools for individual and group expression in relation to self;
3. encouraged to experiment with motor, visual, and verbal methods of expressions.

Resources used to assist students in developing awareness were:

1. photographs taken of the students in the program stimulated self-awareness;
2. field trips to locations provided maximum opportunity for stimulating expression and feeling about aesthetic aspects of environment;
3. sixteen millimeter films, filmstrips, and recordings stimulated discussion of feelings;
4. library materials supplemented and enhanced intake from the various sources;
5. natural materials demonstrated and provided practice in creating;
6. community personalities provided experiences with creative people outside the school

What Do the Data Show?

Design of the Study:

The thirteen participating students all enrolled by choice and participated until the end of the program. There was no control group. Data were collected and analyzed comparing changes from pre to post on the basis of self-concept and concept of others, ego-centered and others-centered, aesthetic perceptions of environment, and ways students expressed thoughts and feelings.

Instrumentation:

The objectives of the program were affective rather than cognitive in that they focused on attitudinal changes and personal adjustments rather than on readily testable skills. Because of the student population serviced by this program, pencil and paper testing of these changes were not deemed appropriate, primarily to avoid any resemblance to a formal classroom setting. Instead, personal interviews, anecdotal records, audio-tapes, photographs, and The Child's View of Himself Scale were used to collect data relative to changes in self-concept, aesthetic appreciation, and social adjustment. The measures used in evaluating the program depended upon the sensitivity of the teachers involved to make global judgments about students after having collected a variety of data in a systematic manner. Work in psychiatry* has indicated that global judgments have validity.

1. Personal Interviews

When a person is confronted with a series of articles from the

*Drs. Marion Miller, Louisiana State School of Medicine, Stephen H. Voss, Florida Atlantic University, Arthur Jersild, Columbia University, Leslay Tuttle, University of South Florida, Floyd Corneilson, University of Oklahoma have found that global judgments made by trained observers are highly valid. (1)

everyday world and asked to select the ones which have the most meaning, he will reveal something about himself through his selections. Further, when one is asked to talk about the reasons he feels the articles are important, additional insight into his values system is provided. If this process is repeated over a given period of time, it will tend to indicate change which has taken place in the way the individual feels and gives clues to what he then thinks is important.

As one way to collect as much data over a short period of time as possible, students were asked to "rank value" a number of articles and to verbalize their reasons for the selections.

The articles presented to stimulate interaction were:

Cowrie shell
Natural wood sample
Bar of soap
Hand lens
Newspaper
Piece of jewelry
Library card
Red Cross first aid card
Set of car keys
Ball point pen
Telephone book
Check book
Volume of the World Book Encyclopedia
Book of fiction
Y.M.C.A. (Y W.C.A.) program leaflet
Photography by La Rue
Tube of lipstick

Pre and post responses were recorded in order to attempt to measure changes in aesthetic appreciation. No formal analysis of data was attempted on the basis of this procedure as a separate method. Rather, information gleaned from analysis of responses during these and other interviews as well as other anecodotal records were categorized and recorded as ego or others-centered and basically positive or negative. Data are reflected in Graphs 1 and 2. The process was considered valuable, also in setting the tone for the program and establishing a readiness for this communications setting, an important aspect of the treatment.

An example follows to illustrate what might be expected to occur and the means of recording pertinent information.

6/30 Jerry Lee was brought to the interview by his uncle, Mr. Jackson--Jerry is small for a 7th grader. His uncle explained that Jerry Lee has asthma and had been sick with it lately. The boy got out of bed in order to come to the interview. He was dressed in jeans and knit shirt, lace up leather slippers. He appeared to be frightened and his hands trembled. Eyes were weepy. His uncle seemed to be a little anxious. He stayed close by and seemed to watch and listen to what was being said to Jerry in his "get acquainted" interview.

Articles selected in order of importance were:

Pre-Interview, 6/30	Post-Interview, 8/7
1. Newspaper	1. Newspaper
2. World Book Encyclopedia	2. Telephone directory
3. Library Card	3. First Aid Card
4. Story Book	4. Library Card

Questions asked:	Answers given: Pre	Post
	No, sir.	No, sir.
1. Do you like to read?		
2. Do you read much?		

2. Anecdotal Records*

Daily anecdotal records on each student were compiled and classified by the staff. Classification identified behaviors as ego-centered or others-centered and basically positive or negative. Further classification revealed the subject's view (in the immediate world) of self, peers, and adults as well as the way the subject was viewed by peers and adults. In addition, changes in ways of expressing feelings and in aesthetic perception were revealed.

3. Photographs**

Daily, many photographs were taken of the enrolled students.

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* At the University of Maryland, Dr. Daniel Prescott developed a means of writing objective information which is valid in collecting data about a case study. The format is an open-ended, objective anecdotal record of behavior, quotes, and observation made by trained observers. One of the instructors of this program has been trained in this method at the University of Maryland.

** In a study at the University of Florida by Drs. Charles A. Cate, Myron Cunningham, and Theodore Landsman, it was found that photographs are valid in measuring growth of self-concept.

A panel of independent judges, expert in self-concept, coded their interpretation of the non-verbal behavior perceived. Photographs were ordered in a sequence to seek indication of change in self-concept. Correlations were run between the sequences of the various judges as well as the actual sequence in which the pictures were taken. In addition, students' verbal responses, during personal interviews, to photographs taken of themselves in program activities were captured on audio tape two or three times a week. Content analysis was made and responses relating to self were tabulated as ego or others-centered and basically positive or negative. Ways of expressing feelings were also indicated.

4. The Child's View of Himself Scale

The Child's View of Himself Scale was completed by the teachers on each student on a regular basis to record how the individual student perceived his mental abilities, physical self, and school and extra-school environments. Pre and post data were compared.

Findings:

The study attempted to make certain judgments concerning the program's basic objectives which were to find in what ways the environmental experiences would improve students' self-concepts and concepts of others, expand socially accepted ways students express thoughts and feelings, and broaden students' aesthetic perception.

Self-Concept and Concept of Others

1. The Child's View of Himself Scale

The instrument, The Child's View of Himself Scale, reveals change in the way a student perceives his mental ability, physical self, and relationship of self to others. The change in perception is revealed as a more positive, and/or less positive, way of viewing himself.

It was developed by Dr. Stephen Voss, Florida Atlantic University, as part of his doctoral program at the College of Education, University of Florida. A committee composed of Dr. George Spache, Dr. Ailene Haines, and Dr. Dorothy Laird (all of the University of Florida at the time) was chosen to test independently the interjudgmental reliability of the instrument. Their findings were in agreement, and as a result of their investigation, the reliability of the instrument was found to be .90. A copy of the instrument is included in the Appendix.

For this study 14 items of the test were used. The estimated reliability of the shorter instrument is .80. Each item had a 5 point rating: extremely negative, negative, neutral, positive, and extremely positive. During the use of the instrument, it was discovered that, at times, not enough evidence was present to make a judgment about a student's perception. Consequently, during the analysis of the findings, a "No Evidence" factor was used when this occurred. Tables summarizing the findings of the instrument follow.

Table 1 shows change made by individuals toward a more positive manifestation at any point on the scale, but it is expressed as a percent of the total group. It should be understood, however, that this table does not reflect the total positive attitudes, only the change; i.e., the group members whose perception changed to a more positive assessment. Significant change in a positive direction in perception of mental ability occurred at a .05 level of confidence. Perception of physical prowess; relationships with peers, parents, and other adults; physical aspects of school; and immediate educational activities all changed significantly at the .01 level of confidence. No significant group growth in perceptions of body attractiveness, physical aspects of home, or leisure activities were indicated.

Table 1. Areas Representing Change in Students' Perception

Items on test	Percent of group
Mental ability	34*
Body attractiveness	15
Physical prowess	62**
Relationship with pupils	69**
Relationship with adults	77**
Relationship with parents	62**
Relationship with siblings	15
Perceptions of physical aspects of school	100**
Perceptions of immediate educational activities	85**
Perceptions of physical aspects of home	8
Perceptions of leisure activities	8

* significant at .05 level of confidence
** significant at .01 level of confidence

In Table 2 a comparison of pre and posttest findings is made of the negative expressions about self. It should be remembered that the table does not reflect the total attitudes, only the change from a negative to a more positive perception in the areas listed. It is important to notice that at the time of posttesting students still had some negative perceptions about only one item on the test -- physical attractiveness.

Table 2. Elimination of Negative Perceptions

Items Compared	Percent of group with negative Perceptions	
	Pre test	Post test
Mental ability	15	0
Physical attractiveness	22	15
Physical prowess	22	0
Relationship with adults	22	0
Relationship with parents	22	0
Physical aspects of school	31	0
Immediate educational activities	22	0

Using the sign test, seven changes out of seven in the same direction would occur by chance less than one time in a hundred. Hence, these shifts may be considered significant.

A comparison of the pre and posttest findings of the positive expressions of self perception is made in Table 3. Although a high percent of the total group expressed positive feelings about the way they perceived self when the pretest was administered, a greater percent of the group expressed positiveness in their perceptions about self at the time of posttesting.

Table 3. Comparison of Positive Perceptions

Items compared	Pre-test	Post-test	Percent Perception Change
Mental ability	85	100	15
Physical attractiveness	70	77	7
Relationship with pupils	39	85	46**
Relationship with adults	22	69	47*
Relationship with parents	30	39	9
Physical aspects of school	15	84	69**
Immediate educational activities	39	92	53**

* Significant at .05 level of confidence
** Significant at .01 level of confidence

All students showed increased positiveness in the way they perceived on eleven items. Significant change was made in the way they perceived physical aspects of school, immediate educational activities, relationship with pupils, and relationship with adults. Apparent positive changes in the way the students perceived physical aspects of home and leisure activities were not significant.

The posttesting showed an elimination of all negative perceptions

of six characteristics of self, others, and school. On the pretest the six characteristics were negatively perceived by 15% to 22% of the students.

A high percentage of students showed basically positive perceptions during pretesting on two items. On five other items they showed varying degrees of positiveness. The posttest showed an increase of positiveness in perception on all seven items.

It was found that some areas tested showed very little change from the pre to the posttesting time. It is worthy to note that at pretesting 8% of the group had negative feelings about clothing appearance. The posttest showed the 8% still had negative feelings about clothing appearance.

Evidence is inconclusive as to what, if any, change took place in the way in which individuals perceived their relationships with relatives, both older and younger than they. A slight positive change in the way the students viewed their leisure time and the physical aspects of home was recorded. The change is so slight that the findings may be inconclusive also.

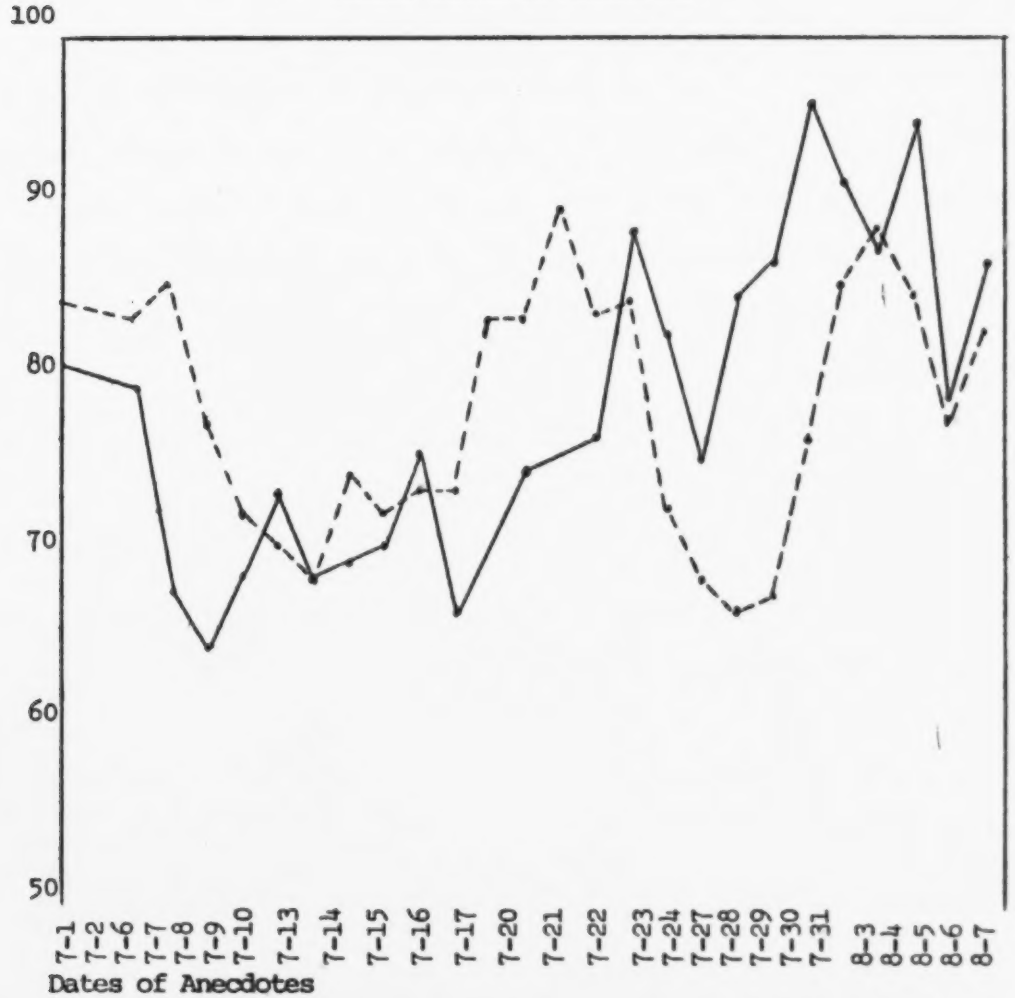
2. Anecdotal Records

Prescott, of the University of Maryland, developed ways of systematically recording and classifying anecdotes so they become helpful and meaningful tools for the teacher in making objective judgments. For the purpose of collecting data for this project, an adaptation of the classification process was made. Anecdotes were classified as being ego-centered or others-centered and as being basically negative or positive.

In order to get a clearer picture of the way the total group's behavior looked throughout the program, a plotting was made on a day-to-day basis. The plotting reflected the frequency with which anecdotes

appeared as they related to the mental, physical, emotional aesthetic, creative, and/or social self. Graphs have been made to show a comparison of the percent of ego-centered and others-centered anecdotes as well as percent of negative and positive anecdotes.

Graph 1. Ego-centered Compared with Others-centered Anecdotes



Graph showing comparison of percentage of ego-centered anecdotes with others-centered anecdotes. The method of moving averages has been used.

Key. . . Ego-centered - - - - - - - - - N = 956 Total N = 1664
Others-centered _____ N = 708

Graph 1 shows a comparison of the ego-centered with others-centered ancedotes. For the comparison, only the basically positive anecdotes of the two classifications have been used.

Notice it was not until the second half of the project that the frequency of others-centered anecdotes began to be greater than the ego-centered ones. This trend continued throughout the rest of the project with a steady increase in their frequency.

Other readings from the graph include:
Change was made in both classifications of anecdotes. Greater change was made in others-centered expressions. Ego-centered expressions started at a higher frequency but ended with a lower frequency than those of others-centered. As the program progressed others-centered expressions showed steady upwardness in peaks and an upswing of the lower points.

Table 4 is an analysis of ego-centered and others-centered anecdotal reports by weeks as the program progressed.

Table 4. Analysis of Ego-Centered and Others-Centered Anecdotal Reports by Weeks

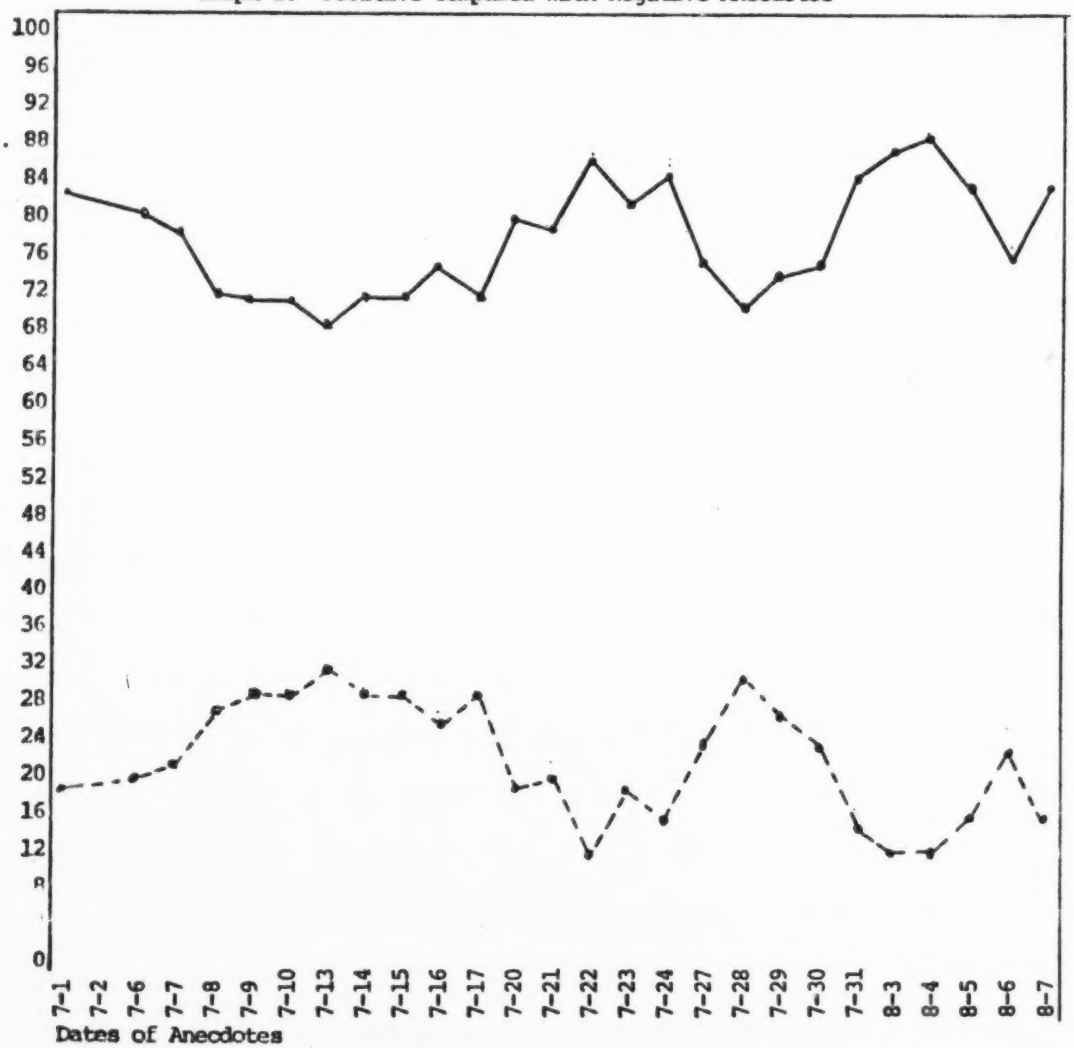
Week	No. Ego-Centered	No. Others-Centered	Proportion Ego-Centered	Proportion Others-Centered
1	258	150	.6323	.3677
2	172	170	.5029	.4971
3	83	43	.6587	.3413
4	179	142	.5576	.4424
5	231	262	.4685	.5315
First 2	430	320	.5733	.4267
Last 2	410	404	.5037	.4963

Difference in proportion of others-centered, first week and last week	.1638
Standard error of difference	.0328
z for ratio of difference to standard error	4.99
Difference in proportion of others-centered, first two weeks and last two weeks	.0696
Standard error of difference	.0252
z for ratio of difference to standard error	2.762

Both of these differences in proportions are highly significant, well beyond the one percent level of confidence.

Graph 2 presents the percent of the total number of anecdotes recorded and classified during the project. In this graph a comparison of the negative and positive classification is made. Reading from the graph, the trend is toward a larger percent of positive anecdotes.

Graph 2. Positive Compared with Negative Anecdotes



Graph showing comparison of percentage of positive and negative anecdotes. The method of moving averages was used.

Key. . . Positive anecdotes _____ N = 1664 Total N = 2245
Negative anecdotes - - - - - - N = 581

The "up and down" pattern indicates positive change; that is "up" in the positive anecdotes is positive while "down" in the negative is positive.

Anecdotes classified as basically positive were found to be of a lower frequency at the beginning of the program when they were compared with the frequency of basically negative anecdotes. As the program progressed there was an increase in the frequency of anecdotes classified as basically positive. At the conclusion, others-centered occurred with higher frequency.

After classifying and studying a total of 2,245 ancedotes the researchers concluded that the ancedotes strongly support the instrument, The Child's View of Himself Scale.

3. Photographs

Photographs were taken continuously throughout the program from the time the students came for their initial conference to the end of the program. Photographs were multi-purposed. They provided students with an opportunity for using visual impressions of themselves and their activities. While viewing photographs of "self", students communicated feelings of how they perceived themselves and the program. As students used photographs in individual interviews, they provided feedback relative to how students perceived themselves in relationship to their peers and to the learning tasks. At the same time they were useful in stimulating change.

A team of experts in the field of child growth and development were asked to view a sampling of photographs made from the many shots taken of each student during the program. They were asked to read from the photographs those things indicative of growth and development. They worked independently on the task and arrived at three general areas for identifying development: dress and appearance, interpersonal relationships, and activities and range of interest.

The specialists pointed out more specific information relative to what an individual's appearance indicated about perceptions of dress and attractiveness during the overview of the program. In some cases the dress became more conventional; in others a variety of styles were chosen (clothing, head dress, and hair styles).

Socially Accepted Ways to Express Feelings

1. Anecdotal Records

Data analysis reveals three general growth relationship phases; however, at no one time does it show a definite time when change was made from one phase to another. Neither was there any time when it seemed the characteristics were exclusive to a given phase. Rather, characteristics were found throughout aspects of all phases, but nevertheless, could be readily associated with a particular one because of the frequency of the behavior.

Behavior characteristics by which each of the phases could be distinguished were:

Phase I.	No response to others, a negative response to others, verbally building up self, verbally attacking others.
Phase II.	A somewhat negative reaction to others (nevertheless a genuine response), a tendency toward willingness to allow others to think and respond differently than they.
Phase III.	Verbal acknowledgment of others' rights, and behaviorally accepting as important the actions, feelings, and rights of others.

During the first phase students were found to be individually exploring all avenues in building relationship of "self to other" and "self to environment". At no given time could the change from Phase I to Phase II or Phase III be pinpointed for an individual student.

However, the anecdotes indicated the varying length of time required by an individual in making the transition from one phase to another. The two examples which follow clearly demonstrate individual variations in transition time needed. The first anecdote was recorded during the initial conference with a student, and the second one was taken from a conversation of another student during the 4th week of the program. Both anecdotes have to do with students' relationship with their mothers.

Anecdote 1.

During the conversation about her mother, Kathryn said, "I like my mother. She's a great gal."

Anecdote 2.

After Louise's mother visited today some girls were talking to her about her mother. Susan commented to Louise, your mother sure is pretty. You look a lot like her." Louise retorted "I certainly hope not, because my mother is stupid."

Obviously, Louise, in her fourth week, had not yet progressed to the point at which Kathryn had entered the program.

It was observed that individuals used personality tools they had previously developed in manipulating themselves to meet their needs within a group. Not until the final evaluation of the total program could the teachers comprehend fully the extreme negative responses which occurred during Phase I. Most all negative responses were of verbal and/or withdrawal nature as the following anecdote illustrates:

Allen was sitting in the front seat of a station wagon at the beginning of a trip. As soon as the motor was started, he turned the air-conditioning vents toward himself and turned the control on low. When students in the back protested, Allen remarked to the driver, "Let them (those in the back seat) be hot, I don't want to be cold." The driver said, "How about your changing with someone in the back seat, then? The student replied, "Never mind," as he readjusted the vents and control.

Since the program was designed to build aesthetic perception, this phase had to be "lived out" by each individual. Teachers in the program made every effort to model positive responses throughout this phase. Their continuous acceptance of and positive attitudes toward students' negative behaviors sometimes appeared to bewilder students.

Gradually, as students realized that maintaining positiveness consistently was part of the learning environment and the teachers involved with them were going to maintain a positive, accepting posture, they began to explore other ways of relating to teachers and to one another. The movement in a positive direction and from ego to others-centered is illustrated by the following anecdote, characteristic of Phase II:

> In discussing styles of architecture seen in the community, Robert said, "I liked the building that looked like big boxes put together." John immediately responded, "You liked that! I don't see how anybody could like that!" There was a pause. Then John continued, "'Scuse me, you said you liked it--you have a right to like it. You didn't really say I had to like it."

Characteristic attitudes of Phase III may be illustrated by the following anecdotes recorded toward the end of the program:

> Anecdote 1.
>
> On a trip to the Millhopper, Allen helped carry the ice chest with drinks to the car and called out, "David, save me a seat in the front." When he took his place in the car, he started the air conditioner and adjusted the air flow upward and toward the rear saying, "Let's adjust the wind so it'll get in the back."
>
> Anecdote 2.
>
> On a trip to the river students observed a lady catch a nice sized drum. Four rushed to help her take it off the hook.

Anecdote 3.

After a trip to the Taco Bell, a local restaurant which provided a special price for the group, Pam asked, "Can we write him (the owner) a letter and take it down to him?" The teacher suggested that it could be mailed. She reacted "Oh, no, I couldn't put 75¢ in it that way." She kept adding up the amount her food would be and kept commenting about how he was losing money and, how nice he was to just let everyone eat as much as they could for just 30¢."

She worked on a committee to write the thank you letter, but she also went to the owner personally to thank him for his hospitality.

Anecdote 4.

One student was observed throughout the session doing his part to make the group function well. When this positive behavior was brought to his attention, his comment was, "I have tried and feel like it (the program) has helped me."

It was during the planning activities that positive relationships seemed to develop the most. The following statement was made by a student in such an activity and is typical of kinds of anecdotes recorded in similar situations. "I don't know why I'm doing this for her. It isn't my batik, but I know she wouldn't like it with all the cracks in it.

2. Photographs

The greatest number of things which could be read from photographs were interpersonal relationships. Facial expressions and body attitudes suggested the level of interest, interaction, withdrawal, choice of peer friendship, involvement in a group pursuit, individual choices, observation of others, testing of peers and adults, and being accepting and rejecting. The range of interest and multiplicity of activities as well as the nature and degree of participation were reflected also. Visual evidence showed students involved with both exploratory and skills pursuits.

In some situations it appeared that students were more active with peers or adults or with peers and adults. In addition, the team of evaluators pointed out that the program at times offered an opportunity for students to be either active or passive in participation. Students seemed to feel free in making choices concerning how actively they participated. Students seemed to feel free in making choices concerning how actively they participated in group activities.

Increasing Aesthetic Awareness

Focus on aesthetic aspects of environment was the primary instructional approach for the purpose of improving self-concept and increasing socially acceptable ways of expressing feelings. Hence, data collection and analysis procedures relative to these have been carefully presented in as clear and meaningful way as possible. At the same time increasing aesthetic awareness was also an objective and, therefore, data relative to accomplishments follow:

1. The Child's View of Himself Scale

Changes in perceptions of "self" and the immediate environment from an aesthetic point of view is revealed in examination of three items on this instrument--physical attractiveness of "self" and perceptions of physical aspects of home and school. Although not significant, analysis indicates a shift in a positive direction concerning physical attractiveness (See Table 1) and physical aspects of home. However, perceptions of physical prowess and physical aspects of school did shift in a positive direction, significant at the .01 level.

"It's like an old friend you enjoy having around."

2. Anecdotal Records

As previously noted, anecdotal record analyses related to self-concept and concept of others are reflected in Graphs 1 and 2. Specific anecdotes related to increased aesthetic awareness are cited here to provide some indication of the nature of students' aesthetic perceptions relative to "self" and to the environment.

An illustrative anecdote reports a Black girl's strife revealed during a photo-interview about mid-way through the program:

> Regina talked about the things which she is thinking but usually keeps to herself. She stated, "I have to keep saying 'Black is Beautiful'. All Black people have to keep saying it. They have known shacks and slums so much that they have to say 'Black is Beautiful'. I don't believe that I am Black, neither that I am white. No one is really white."

In discussions and interviews students gradually began to share personal feelings about aesthetic perceptions of the environment, illustrated by the anecdotes following:

> Anecdote 1.
>
> In discussing an exploration of the creek which flows through the campus a student stated, "It's like an old friend you enjoy having around."
>
> Anecdote 2.
>
> In reference to baby sitting, the older brother said, "I love to sit and watch my little sister dance."

The following anecdotes are typical of indications of broadened perceptions and appreciations:

> Anecdote 1.
>
> After visiting a sculptor, a girl said she sees Mr. Aaron in a different way since she got to talk with him and was impressed by the way he told about how he began to carve

wood. She said she had thought of him only as a "funny little old man living in a cluttered old shack" before the visit.

Anecdote 2.

Although most disliked the Law College Building at the University, Allen found it interesting. He liked the "massive feeling" it had.

Anecdote 3.

Allen wanted glo-paint for his environment. Someone had left the lid off the blue and it had spilled out all over other paint. This seemed to bother Allen because he took the time and initiative to carefully clean the box out and salvage all the blue paint he could. He made the comment, "It looks like people would take the time to screw the lids on the paint jars."

Anecdote 4.

I went into Allen's environment and observed that he had come up with quite a mature concept using parts of egg cartons and glo-paint. The glo-paint on shapes made the eye move fast and illusion (lines) began to follow the design he had worked out. Inside was total darkness except for black light reacting to his glo-paint design shapes. You physically wanted to lie down and look up.

Anecdote 5.

On a creek trip Pam showed natural excitement, was sensitive to sand formations, fossil findings, and sand stone. Once in a while she would unexpectedly say, "I'm scared." I would suggest we go back. The answer was always, "No, let's go just a little further," and immediately she returned her attention to the creek's natural beauty and objects of interest. She wanted a shark's tooth so bad. Every pebble she picked up she would want me to confirm that it was really a shark's tooth. There were none. She collected many interesting things and expressed joy at the feel of water and sand in her shoes, although she complained she had to curl her toes in the sand to keep her shoes on.

Anecdote 6.

During Media period, Jerry worked slowly on a picture trying to get the feeling for water. He was the last getting finished and reacted, "I'm always the slowest one doing anything." "I don't think that matters while you're painting," I said. "Maybe not, but I hate to be the last," he said.

How Can Other Schools Incorporate This Program?

Staff:

Qualities desired in the teacher are vigor and imagination. Needed also are a high degree of tolerance for divergent behavior within a group as well as sensitivity to appropriate moments at which relatively negative behavior may be channeled into more acceptable expressions.

Pupils:

The study was conducted with 13 multi-aged students ranging in grade level from 6 through 11 who were undergoing a transitional experience. That is to say, most of the participants were new to the school. Making new friends among the "old" students will facilitate integration of students new to the school into established groups. The investigators see no reason that a program such as this would not be effective with any group of middle and secondary level students.

The Place:

The areas selected for implementation of the program may be as broad or as limited as resources permit with the exception that a feeling of "openness" must prevail. Although it may not always be practical logistically and financially to "travel" widely, there is much at hand within walking distance both on and off school campuses to provide the necessary variety and to stimulate inventiveness on the part of pupils and teachers.

The Program:

The program has three primary objectives:

1) To increase socially acceptable ways of expressing feelings,
2) To broaden aesthetic perceptions of the environment,
3) To improve self-concept.

The four major components of the program which serve as vehicles for accomplishing the goals are 1) field experiences which focus on developing an awareness of and increasing sensitivity to the environment, audio-visual stimuli which focus on developing aesthetic awareness of and sensitivity to feelings in self, group discussion which focuses on pupil-pupil and pupil-teacher interaction and planning, and self-examination experiences which focus on developing awareness of and sensitivity to the verbal and non-verbal "self". All components combine to provide variety and openness for experiences with the environment and with people.

Questions directed toward exploring how one feels about what is happening are central to the program, since finding ways to express feelings that are socially acceptable is a major goal. Some examples of the kind of questions are: How did you feel about yourself at that time? Was it like you have felt at any other time? Can you tell me about it? How did you feel differently about yourself at that time?

Significant also is the focus on "what" is around rather "who" is around. Evidence indicates that the "who" takes care of itself when concentration is directed toward the "what". As aesthetic awareness and sensitivity increase relative to the environment, a new dimension to "self" as one relates to other people seems to open-up. "Others" seem to be perceived in a different light. A cause and effect relationship becomes apparent, then, between the aesthetic and social modes of perception; or perhaps, it is that increased aesthetic awareness serves as a vehicle for improving self-concept. Thus, indeed, changed behavior in one's relationship with others has no choice but to follow.

Every activity in the program should be developed in such a way

that the different concentration levels can function with a minimum of frustration. Sometimes the younger has longer "spans"--sometimes, the older. The nature of the activity seems to be the determining factor more than the age of the student. Other factors which seem to affect levels of interest and length of attention are 1) personalities, 2) past experiences, 3) work-skill habits, 4) and need of the individual to "know" at a specific level.

Although careful planning is as essential to the success of this program as it is to any other, flexibility, spontaneity, and sensitivity must be watchwords. Alertness to any opportunity to respond to signals that a revelation, an illumination, a rapture is about to occur is a must.

Equipment and Materials:

A tape recorder, preferably a casette, and a sixteen millimeter projector are the only special equipment needed. Basic arts and crafts materials may be supplemented by much that is free from nature and commercial firms, particularly advertising and display discards. Scavanger hunts may serve several purposes in that these extend opportunities for inquiry into the environment, provide openings for communicating with people in the community, and, at the same time, supply "aesthetic finds" for use in creating the classroom environment.

There is no magic in the films used, although those described are stimulating and pertinent to the objectives and content of the program. Hence, titles and sources are listed:

Films Incorporated, 277 Pharr Road N.E.
Atlanta, Georgia 30305

Water's Edge

Options

Feeding Time

McGraw/Hill Films, 330 West 42nd Street
New York, New York 10036

The Americans: Three East Coast Artists at Work

Picasso

Encyclopedia Britannica Educational Corporation, 425 Michigan Avenue
Chicago, Illinois 60611

Wild Rivers

The Loon's Necklace

Bailey-Film Associates, 11559 Santa Monica Boulevard
Los Angeles, California 60069

Discovering Art Series

Staff Development and Workshops:

If sufficient interest in planning similar programs is indicated by other schools or school systems, P.K. Yonge Laboratory School is in a position to offer drive-in conferences or workshops as a service to the public schools of Florida. Simply contact Dr. J. B. Hodges, Director P.K. Yonge Laboratory School, University of Florida, Gainesville, 32601, in order that he may determine if the level of interest warrants planning one or more of such conferences.

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APPENDIX A

The Child's Views of Himself

Pictures
Film

Name _____ Date of Video taping _____

Class _____ Judgments by _____

Directions: After viewing the videotapes, film, or pictures, place an X on the scale at the point which reflects the subject's views of himself on each scale.

I. He perceives his <u>mental</u> <u>abilities</u> as

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments: (Subject's strong and weak traits)

II. He perceives his <u>physical</u> <u>self</u>

A. Physical (Bodily) Attractiveness

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments: Evidences

B. Physical Prowess

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments: Evidences

C. Clothing

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

C. (continued)

Comments: Evidences

III. He perceives the relationships in the <u>human aspects of his environment</u>

A. Pupils

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments: Evidences

B. Adults

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments: Evidences

IV. He perceives the relationships in his <u>human environment</u>.

A. Parents

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments:

B. Siblings

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments:

$C._1$ Relatives (of his own age or younger)

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments:

$C._2$ Relatives (older than he is or adults)

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments:

V. He perceives the <u>physical aspects</u> of his school environment as

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments:

VI. He perceives his <u>immediate educational activities</u> as

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments:

VII. He perceives the <u>physical aspects of his home and neighborhood environment</u> as

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

VII. (Continued)

Comments:

VIII. He perceives his <u>leisure activities</u> as

1	2	3	4	5
Extremely Negative	Negative	Neutral	Positive	Extremely Positive

Comments.

Summary Sheet
The Child's Views of Himself

I. Mental Abilities

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

II. Physical Self

A. Bodily attractiveness

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

B. Physical Prowess

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

C. Clothing

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

III. Relationships in human aspects

A. Pupils

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

B. Adults

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

IV. Relationships in human environment

A. Parents

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

B. Siblings

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

C. Relatives his own age

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

D. Relatives older than he

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

V. Physical aspects of school

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

VI. Immediate education activities

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

VII. Physical aspects of home

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

VIII. Leisure activities

First reading 1____ 2____ 3____ 4____ 5____

Last reading 1____ 2____ 3____ 4____ 5____

APPENDIX B

Recording Sheet for Anecdotal Records

Ego-centered

"P" Positive anecdotal material
" " neutral anecdotal material
"N" Negative anecdotal material

Name _____

Date	Mental	Physical	Emotional	Aesthetic	Creative	Social

Recording Sheet for Anecdotal Records

Other-centered

"P" Positive anecdotal material
" " neutral anecdotal material
"N" Negative anecdotal material

Name _____

Date	Mental	Physical	Emotional	Aesthetic	Creative	Social

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